


# **TEDDY WILSON** Plays the Great Songs Composed by the Great Jazz Pianists **AND THEN THEY WROTE...**




**KING  
PORTER  
STOMP**

**JELLY ROLL  
MORTON**

**IF I COULD  
BE WITH  
YOU**



**JAMES P.  
JOHNSON**


**ARTISTRY  
IN  
RHYTHM**

**STAN  
KENTON**

**MISTY**


**Erroll  
Garner**

**HONEYSUCKLE  
ROSE**



**FATS  
WALLER**

**Sophisticated  
Lady**




**DUKE  
ELLINGTON**

**Sunny  
Morning**

**TEDDY  
WILSON**

**'ROUND  
MIDNIGHT**



**THELONIOUS  
MONK**



**Rosetta**

**EARL HINES**

**ONE  
O'CLOCK  
JUMP**

**COUNT  
BASIE**

**LULLABY  
OF  
BIRDLAND**



**GEORGE  
SHEARING**

**THE  
DUKE**

**\* \* \* \* \***

**DAVE  
BRUBECK**

# TEDDY WILSON Plays the Great Songs Composed by the Great Jazz Pianists AND THEN THEY WROTE...

CS 8238

Jelly Roll Morton: King Porter Stomp  
James P. Johnson: If I Could Be with You  
One Hour Tonight  
Fats Waller: Honeysuckle Rose  
Duke Ellington: Sophisticated Lady  
Earl Hines: Rosetta  
Count Basie: One O'Clock Jump

These relaxed performances testify to qualities one has come to associate with Teddy Wilson—imagination, musicianship and good taste. The composers represented, including Teddy himself, are distinguished jazz pianists and the titles encompass diverse approaches to composition.

In discussing the recording session, Teddy Wilson explained, "No effort was made to play these tunes in the authentic styles of their composers, with the possible exception of some 'stride' in Fats' *Honeysuckle Rose*." And he added, "The main influences in developing my own style were Fats, Earl Hines and Art Tatum." Thus, it is the compositional, not the playing style of each writer that the Trio reflects.

An informal Cook's tour of the titles and their composers seems in order:

*King Porter Stomp* (1924; written much earlier) In his classic piano composition—that became the basis for orchestral arrangements—Jelly Roll Morton was influenced both by piano rags and by early band styles in jazz. It was named, as Jelly told it, for "a very good friend of mine and a marvelous pianist now in the cold, cold ground, a gentleman from Florida, an educated gentleman with a wonderful musical education, much better than mine, and this gentleman's name was Mr. King, Porter King."

*If I Could Be with You One Hour Tonight* (1926) James P. Johnson, the great pioneer of Harlem piano, was responsible for early jazz influence on musical shows; for example, he contributed *Old Fashioned Love* and *Charleston* to "Shuffle Along." Something of that background went into the writing of *If I Could Be with You One Hour Tonight*, a pick-up tune and a nice bit of balladry out of jazz.

*Honeysuckle Rose* (1929) Thomas (Fats) Waller was one of the most fabulously prolific composers ever to come trucking down Tin Pan Alley. With lyricist Andy Razaf, he wrote material for the rough, rowdy and romantic floor shows at Connie's Inn (NYC) during the Prohibition era. In less than two hours they whipped up *Honeysuckle Rose* and two other tunes for "Load of Coal." Once, at a hamburger stand with his friend Fletcher Henderson, Fats—who happened to be broke—offered Fletcher one tune per hamburger. He wrote them, including the famous *Henderson Stomp*, on the spot—and he ate nine hamburgers!

*Sophisticated Lady* (1933) Edward Kennedy Ellington was dubbed "The Duke" when he showed up on a Washington street corner one day in a neat shepherd's plaid coat and sharply creased trousers. Musically, through the years, he more than lived up to it. The classic elegance in Teddy's interpretation of this vintage Ellingtonia is fitting and proper. In real life, Duke's *Sophisticated Lady* was a globe-trotting school teacher from Washington, D.C.

*Rosetta* (1935) This favorite by Earl (Fatha) Hines is pop ballad in style, but as Teddy realizes its keyboard poten-



tial, Earl's special gift is brought to life. Teddy remembers the tune very well—it was written during Earl's Grand Terrace (Chicago) days, at a time when Teddy occasionally did arrangements for the band.

*One O'Clock Jump* (1938) Teddy recalls hearing this on John Hammond's car radio when Count Basie was broadcasting over W9XBY from a joint called the Reno Club in Kansas City. One night in 1935—three years before it was copyrighted—Basie and his men were playing a riff tune to close out a broadcast. The announcer asked for its title. The Count glanced at the clock. "Just call it the *One O'Clock Jump*," said Bill Basie.

*Sunny Morning* (1941) Teddy's own compositions, of which this is an example, reflect a sense of melody and usually have a special musical interest. In 1936, with Chu Berry, Israel Crosby and others, he was co-composer of *Blues in C-Sharp Minor*. "It was a change-off from B-flat," he recalled. "It has a boogie-woogie figure in the bass that goes all the way through it." *Sunny Morning*, which he began using as a theme in the early 1940's, combines elements of balladry and jazz. "I use three different scale passages to different chords in this," Teddy explained. "For instance, the last half of the first eight bars employs scales in contra-motion, descending in the right hand, ascending in the left."

*'Round Midnight* (1944) Playing thoughtful and probing piano, Teddy explores the depths and dynamics of a blues-inspired composition by Thelonious Monk. It was written (with embellishments by Cootie Williams) back in the days when Monk played piano at Minton's (NYC)—the home of the midnight sound and the hang-out of the young moderns in jazz. Though Bernie Hanighen supplied lyrics for it, it became a jazz standard mainly through Monk's records of it, and through the singing trumpets of Cootie, Dizzy Gillespie and Miles Davis. A 1948 review called Monk a "dour pixie" and the tune—one of many by this distinguished composer—"a beautiful melody."

*Artistry in Rhythm* (1945) "Jazz is primarily a sound rather than an essential rhythm," said Stan Kenton ("Hear Me Talkin' to Ya"—Rinehart) "... we create music for the musicians directly concerned—we don't merely score notes." With admirable support from bass and drums, Teddy's playing of Stan Kenton's theme suggests the complex sound Kenton strove for, both with his band and in his compositions.

*Lullaby of Birdland* (1952) With lyrics by B. Y. Forster, George Shearing's plaintive little jazz nocturne, *Lullaby of Birdland*, has been recorded in English, German, French, Italian and even Japanese. Including instrumentals, it has been recorded more than 65 times. George Shearing, who wrote it, and Sarah Vaughan, who helped sing it to success, opened the club (The Clique) that briefly preceded Birdland at the latter's Broadway locale. Monte Kay thought up the name and

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Teddy Wilson: Sunny Morning  
Thelonious Monk: 'Round Midnight  
Stan Kenton: Artistry in Rhythm  
George Shearing: Lullaby of Birdland  
Erroll Garner: Misty  
Dave Brubeck: The Duke

Charlie (Bird) Parker starred in the jazz performance that opened the club December 15, 1949.

*Misty* (1954) This unashamedly sentimental ballad had it made from the time Erroll Garner created it as a piano improvisation. In response to requests for lyrics, these were supplied by veteran songsmith Johnny Burke. By the time Johnny Mathis—one of the top singers to record it—included it in his album, "Heavenly," it was already a precocious chart-climber in *Billboard* and *Cash Box* polls. Requests for *Misty* came in so thick and fast that the track of "Heavenly" was issued as a single. Teddy's treatment of it reminds us that this began as an instrumental, not a vocal number.

*The Duke* (1955) Referring to composers of his generation, Dave Brubeck once said, "... our roots should be in jazz." Dave was already an admirer of Duke in his high school days (and of Teddy Wilson, too, who was at that time making history with Benny Goodman). The title, *The Duke*, was given to this composition when it was presented at the Newport Jazz Festival (1958) on Ellington night. Previously, *The Duke* apparently was a sub-title. When the lead-sheet arrived from California Teddy was surprised and amused to see these words from Papa Brubeck on the title line—"You Swing Baby!"

Bert Dahlander, better known in Swedish than in American jazz, won the *Estrad* poll in his category there in 1958. He plays propulsive and swinging drums. Major Holley, who keeps the bass moving, plays with a full, warm tone and displays fine musicianship.

Observing that several pianist-composers not in this set were also among his favorites, Teddy remarked, "Many fine artists were necessarily omitted. At a future date I hope to record a second album in which they will be included. Primarily I regret that I was unable to find a published Art Tatum original. I regard Art as the greatest keyboard talent that jazz has produced. His technique was comparable to those of the finest concert pianists."

Meanwhile, this is the sort of solid fare being served up by the Teddy Wilson Trio to patrons of The London House (Chicago), The Town Tavern (Toronto), The Embers (New York City), and other jazz rooms of the United States and Canada. "And Then They Wrote . . ." is a thoroughly enjoyable jazz entertainment.

—CHARLES EDWARD SMITH


Personnel:

The Teddy Wilson Trio  
Teddy Wilson, piano  
Major Holley, bass  
Bert Dahlander, drums

The selections are followed by their timings and publishers.

Side I—King Porter Stomp—2:30—Melrose Music Corp. (ASCAP); If I Could Be with You One Hour Tonight—2:29—Remick Music Corp. (ASCAP); Honeysuckle Rose—3:43—Joy Music Inc. (ASCAP); Sophisticated Lady—2:33—Mills Music Inc. (ASCAP); Side II—2:42—Mayfair Music Corp. (ASCAP); One O'Clock Jump—2:55—Leo Feist Inc. (ASCAP).

Side II—Sunny Morning—2:25—April Music Inc. (ASCAP); 'Round Midnight—2:57—Advanced Music Corp. (ASCAP); Artistry in Rhythm—3:11—Robbins Music Corp. (ASCAP); Lullaby of Birdland—2:24—Patricia Music Pub. Corp. (BMI); Misty—2:39—Octave Music Corp., Vernon Music Corp. (ASCAP); The Duke—3:02—Derry Music Co. (BMI).

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STEREO

FIDELITY

AND THEN THEY WROTE . . . .  
TEDDY WILSON

CS 8238

Side 1

NONBREAKABLE

XSM 49050

1. KING PORTER STOMP - F. Merton -
2. IF I COULD BE WITH YOU ONE HOUR TONIGHT - J. P. Johnson -
3. HONEYSUCKLE ROSE - A. Razaf - T. Waller -
4. SOPHISTICATED LADY - D. Ellington -
5. ROSETTA - E. Hines - H. Woode -
6. ONE O'CLOCK JUMP - W. Basie -

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STEREO



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AND THEN THEY WROTE . . . .  
TEDDY WILSON

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Side 2  
XSM 49051

- 1. SUNNY MORNING - T. Wilson -
- 2. ROUND MIDNIGHT
- B. Hanighen - C. Williams - T. Monk -
- 3. ARTISTRY IN RHYTHM - S. Kenton -
- 4. LULLABY OF BIRDLAND - G. Shearing -
- 5. MISTY - E. Garner -
- 6. THE DUKE
- D. Brubeck -

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